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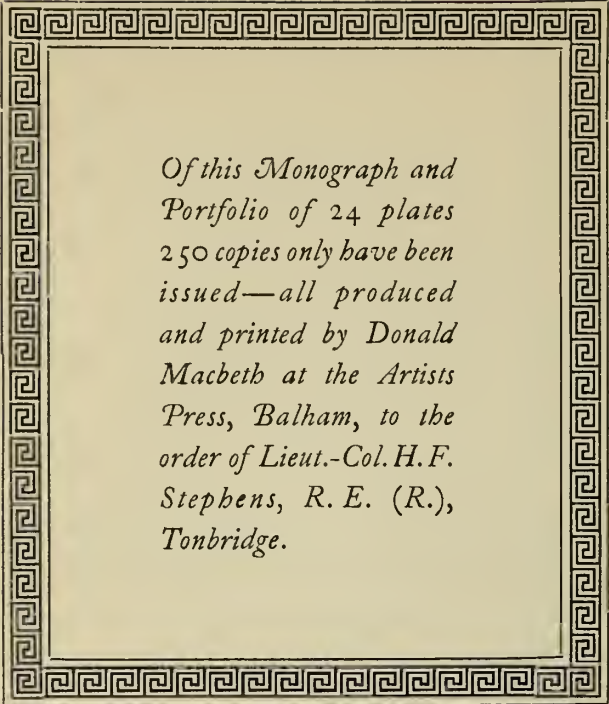
F. G. Stephens
Pre-Raphaelite Brother

F. G. STEPHENS

PRE-RAPHAELITE

1827—————1907

HODIE MIHI : CRAS TIBI



*Of this Monograph and
Portfolio of 24 plates
250 copies only have been
issued—all produced
and printed by Donald
Macbeth at the Artists
Press, Balham, to the
order of Lieut.-Col. H. F.
Stephens, R. E. (R.),
Tonbridge.*

FREDERICK GEORGE STEPHENS
and the
PRE-RAPHAELITE BROTHERS

*With Reproductions of Twenty-four
Pictures from his Collection*

And Notes by
J. B. MANSON



PRIVATELY PUBLISHED BY DONALD MACBETH
AT THE HISTORIC HOUSE
FLEET STREET
E.C.

*To the Memory of my
Father & Mother*

*¶ A few interest-
ing Reproductions
from the Collection
of the former, now
published for the
first time. H. F. S.*

July, 1920.

NOTE ON THE PRE-RAPHAELITE BROTHERHOOD

Like most movements in Art, the Pre-Raphaelite Brotherhood originated as a protest.

At the time of its inception, the art of painting had, under the prevailing influence of the Royal Academy, sunk to the level of mere illustration of trivial anecdote or story by formal and highly conventional methods, notwithstanding certain notable exceptions.

The tendency to separate technique from intuition is characteristic of decadence in Art. The imposing of a definite objective method of painting which is unrelated to the subjective feeling of the artist has always led to a reaction on the part of younger and fresher artists naturally intolerant of a burden inadequate to express their ideas.

This was never more clearly manifested than in the Pre-Raphaelite movement of 1848. The institution of the Brotherhood as a more or less organised movement may have been fortuitous. There were inevitably individual artists, like Ford Madox Brown, whose work was a protest against effete academicism, but the protest would have been much less effective and its influence less far-reaching if those artists had worked independently of one another.

The inspiration of the P.-R.B. was literary or intellectual rather than purely artistic. It was not a strict development along plastic lines—a new method of expression in terms of form and colour—so much as a revolution in subject matter and a new way of regarding nature. The realisation of the new aims of the Pre-Raphaelite painters inevitably involved, to some extent, the development of a new technique of painting. But the movement had no analogy with French impressionism, for example, which was a purely artistic development concerned mainly with light and colour, the direct sources and inspiration of the artist's feeling.

The history of the Pre-Raphaelite Brotherhood is well known. The moving spirit was a young student, Dante Gabriel Rossetti, who, in 1848, was working in the Academy Antique School. In that year, on his own initiative, he made the acquaintance of Ford Madox Brown who gave him lessons and encouraged his independent views on Art. Holman Hunt was a fellow-student at the Academy and his friend, John Everett Millais, soon became known to Rossetti. The three young students, ardent spirits and rebels against conventional academic tradition, became fast friends.

They were joined by four other young students and the Brotherhood, at the time of its foundation in 1848, consisted of Rossetti, Holman Hunt, Millais, James Collinson, F. G. Stephens, Thomas Woolner (sculptor), and W. M. Rossetti (writer). Ford Madox Brown was invited to become a member but declined.

According to W. M. Rossetti the tenets of the Brotherhood were:

I.—To have genuine ideas to express; and

II.—To study nature attentively, so as to know how to express them;

III.—To sympathise with what is direct and serious and heartfelt in previous Art, to the exclusion of what is conventional and self-parading and learned by rote; and,

IV.—Most indispensable of all, to produce thoroughly good pictures and statues.”

The first fruits of the new Brotherhood were exhibited in 1849. Rossetti sent "The Girlhood of Mary Virgin" to the Free Exhibition, while Holman Hunt showed "Rienzi swearing revenge over his Brother's Corpse," and Millais showed "Lorenzo at the House of Isabella" at the Royal Academy. All three works were praised; but in the following year the meaning of the initials P.-R.B. with which the artists signed their works became known. When it was realised that these young artists had had the audacity to combine together for the purpose of expressing their own ideas in their own way, the storm burst.

In 1851, John Ruskin entered the lists on their behalf and wrote an appreciative notice of their pictures for "The Times."

In this way the Pre-Raphaelite Brotherhood was formed. The story of its struggles and subsequent development has been fully told by W. M. Rossetti and other writers.

J. B. MANSON.

BIOGRAPHICAL NOTES

FREDERICK GEORGE STEPHENS

Born on October 10th, 1827, he was the son of Septimus Stephens of Aberdeen. His grandfather was Octavius Stephens of Dublin. He was educated at University College School and at a private tutor's, and there met with the accident which lamed him for life. He entered the Royal Academy Schools, January 13th, 1844, and also studied at the Anatomical School of the Middlesex Hospital. At the Academy he met Holman Hunt and Millais, and, subsequently, Rossetti and Madox Brown.

In 1848 the Pre-Raphaelite Brotherhood was founded with Rossetti, Holman Hunt, Millais, Collinson, Woolner, W. M. Rossetti and F. G. Stephens as members. The following year Stephens worked at his painting of "King Arthur and Sir Bedivere," and in 1850 he was acting as assistant to Holman Hunt in the restoration of Rigaud's decoration of a ceiling at Trinity House. He exhibited at the Royal Academy in 1852 and 1854, but soon turned his attention to art criticism. He contributed papers on Italian art to the Pre-Raphaelite magazine, "The Germ," and also wrote for "The Critic," "The London Review," "The Art Journal," "MacMillan's Magazine," "The Magazine of Art," "The Portfolio," and many other periodicals, French and American as well as English. From 1861 to 1901 he was art critic of the "Athenæum" and won distinction for his knowledge and acumen. He compiled an exhaustive "Catalogue of Prints and Drawings (Personal and Political Satire) in the British Museum" (4 volumes, 1870-83), which, unfortunately, was not completed as the authorities abandoned the project.

His writings on Pre-Raphaelite matters are of especial interest owing to his intimate knowledge, as a member of the Brotherhood, of the inspiration and methods of the Pre-Raphaelites. His monographs on D. G. Rossetti (1894) and Millais have particular value. He wrote many other books on artists and his works on Norman and Flemish Art (1865) and Gothic Architecture were regarded as standard works.

He was never happier than when helping young artists and writers, and his storehouse of accumulated knowledge was always at their disposal. He brought together a rich collection of prints and drawings and other mementoes of artistic and historical interest. Some of the more interesting works in his collection are reproduced in the following pages.

Stephens married in 1866 a daughter of John Dalton of Iver, Bucks. He died peacefully at his house in Hammersmith Terrace on March 9th, 1907.

WILLIAM HENRY FISK

Born in 1827, son of William Fisk, historical painter. He was a pupil of his father before he entered the Schools of the Royal Academy. He was appointed anatomical draughtsman to the Royal College of Surgeons. He exhibited paintings of historical, religious and genre subjects at the Royal Academy, 1850-1873. He was a successful teacher of drawing and painting in University College School in London. He lectured on painting in London and the Provinces and wrote occasionally for the public press. He died on November 13th, 1884.

ALPHONSE LEGROS

Born at Dijon, May 8th, 1837. In 1851 he went to Paris and studied art under Cambon, the scene painter, and Lecoq de Boisbaudran. He exhibited at the Salon a Portrait of his Father (1857), "The Angelus" (1859), and "Ex Voto" (1861). He came to England in 1863 and taught at South Kensington and then at University College where he was Slade Professor from 1876 to 1892. He worked in oil, water-colour, etching and sculpture. He had great influence as a teacher. He died on December 8th, 1911.

SIR LAWRENCE ALMA-TADEMA

Born at Dronrijp in Friesland, January 8th, 1836. He studied art under Wappers at Antwerp Academy, and assisted Baron Leys in painting the frescoes of Antwerp Town Hall. He painted several historical subjects dealing with Merovingian history such as "Clothilde at the Tomb of her Grandchildren" (1858). In 1863 he interested himself in Egyptian subjects and two years later he began the series of classical subjects for which he is best known. He came to England in 1869 and was elected A.R.A. in 1876, R.A. in 1879, and was Knighted in 1899. He died at Wiesbaden, June 25th, 1912.

DANTE GABRIEL ROSSETTI

Born on May 12th, 1828, son of Gabriele Rossetti, an Italian poet and political exile, who married in 1826, Frances Polidori, daughter of Alfieri's Secretary. He early showed a taste for art and entered Cary's studio, and the Antique School of the Academy, 1845-6. There he met Millais and Holman Hunt. In 1848 these three friends with four others, founded the Pre-Raphaelite Brotherhood. Rossetti had received some lessons in painting from Ford Madox Brown, but his first picture, "The Girlhood of Mary Virgin," was painted in Holman Hunt's studio. In 1849-50 he painted "Ecce Ancilla Domini." His favourite subjects were taken from mediæval history and English ballads. In 1860 he married Miss Siddal. From 1862 he worked in water-colour and some of his best work was done in that medium. He also won great distinction as a poet. He published, in 1861, his translations from the early Italian Poets and, soon afterwards, "The Blessed Damozel," "Sister Helen" and other poems. He died at Birchington, April 8th, 1882.

SIR JOHN EVERETT MILLAIS

Born June 8th, 1829, at Southampton. His family lived in Jersey and then in Dinan. In 1837 they moved to London. As a child he showed remarkable talent for drawing. At nine he won the silver medal of the Society of Arts, and entered the Academy Schools two years later. His picture "Pizarro seizing the Inca of Peru" (now at South Kensington) was exhibited in 1846.

He was one of the original members of the Pre-Raphaelite Brotherhood (1848). His pictures "Lorenzo and Isabella," "Ferdinand lured by Ariel," "The Carpenter's Shop," "Ophelia," were painted under the influence of the Brotherhood. He was elected A.R.A. 1853, R.A. 1863, and succeeded Leighton as President of the R.A., 1896. He died on August 13th, 1896.

FREDERICK SANDYS

Born at Norwich, May 1st, 1829. His full name was Anthony Frederick Augustus Sandys. His father was a drawing-master and subsequently a portrait and subject painter in Norwich. He received no regular lessons; but George Richmond, an old friend of the family, had some influence on him. He first exhibited at the R.A. in 1851, sending a crayon portrait of Lord Henry Loftus. In 1857 he published a lithograph caricature of Millais's painting "Sir Isumbras at the Ford." In 1857 he met Rossetti and became friends with other members of the Pre-Raphaelite Brotherhood. He designed illustrations for "Cornhill," "Once a Week," and "Good Words" between 1860 and 1866. He also illustrated poems by George Meredith, Christina Rossetti, and Tennyson. He exhibited some notable pictures at the R.A., including: "Oriana" (1861), "Vivien" (1863), "Morgan le Fay" (1864), "Cassandra" (1868), "Medea" (1869). He painted a few portraits and drew a series of literary portraits which included Browning, Matthew Arnold, Tennyson, J. R. Green, and J. H. Shorthouse. In 1898 he was elected an original member of the International Society of Sculptors, Painters and Gravers, and was a friend of Aubrey Beardsley and other young artists. He died at Kensington, June 25th, 1904.

WILLIAM HOLMAN HUNT

Born in London, April 2nd, 1827. He was placed with an Estate Agent, but at the age of 16 was allowed to devote himself to art. He entered the Academy Schools and exhibited his first painting, "Hark!" at the R.A. in 1846. In 1848 he joined his fellow students, Millais and Rossetti, in forming the Pre-Raphaelite Brotherhood. Under the inspiration of his new ideals he painted "Rienzi" which was exhibited at the R.A. in 1849 and aroused a storm of hostility. "The Light of the World," exhibited at the R.A. in 1854, was sold for £400 which enabled him to visit the East and, in Palestine, he painted "The Scapegoat," "The Finding of Jesus in the Temple," "The Shadow of Death," and "The Triumph of the Innocents." Some of his best work such as "The Lady of Shalott" and "Claudio and Isabella," was painted under Rossetti's influence. "The Hireling Shepherd," painted in 1851, shows his intense realism. He died in 1910.

FORD MADOX BROWN

Born on April 16th, 1821, at Calais. He studied at Bruges under Professor Gregorius, at Ghent under Van Hanselaer, and later at Antwerp under Baron Wappers. In 1837 he exhibited "Job and his Friends" in Ghent, and in 1841 he sent "The Giaour's Confession" to the R.A. and began his "Execution of Mary Queen of Scots." In 1842 he was in Paris, working in the Louvre and drawing from life. He took part in the Westminster Hall competition in 1844, sending his "Bringing the Body of Harold to the Conqueror" and other works. After a visit to Italy he settled in London in 1846.

Rossetti admired his work and received some lessons from him. He had great influence on the members of the Pre-Raphaelite Brotherhood and was influenced by them, but he was never actually a member. From 1878-1893 he worked at his series of 12 historical paintings in the Manchester Town Hall. He died in London, 1893.

His chief works include "Cordelia at the Bedside of Lear" (1849), "Take your Son, Sir!" (1851), "Christ washing Peter's feet" (1852), "Work," his masterpiece, in the Manchester Gallery (1852-1863), "The Last of England" (1852-1855).

JAMES COLLINSON

Born at Mansfield, 1825. He exhibited for the first time at the R.A. in 1847. He was a member of the Pre-Raphaelite Brotherhood on its foundation in 1848. He contributed to "The Germ." His most important painting is "Incident in the Life of St. Elizabeth of Hungary." He severed his connection with the P.-R.B. and spent the years 1852-4 with a religious order. He exhibited at the R.A. till 1870, and was a member of the Society of British Artists. He died in 1881.

GEORGE PRICE BOYCE

Born September 24th, 1826. He was educated as an architect and travelled on the Continent. Through the influence of David Cox he took up landscape painting in 1849. He was elected an Associate of the old Water-colour Society in 1864, and a Member in 1878. He was an intimate friend of Rossetti and helped to found the Hogarth Club. He died in Chelsea, February 9th, 1897.

SIR EDWARD COLEY BURNE-JONES

Born at Birmingham, August 28th, 1833. He was educated at King Edward's School and Exeter College, Oxford, with the intention of taking orders. He was an intimate friend of William Morris and R. W. Dixon. In 1855 he made a tour with Morris in Normandy, and at Havre they determined to be artists. In 1856 he met Rossetti and settled in London. In 1857 he painted two pictures of the "Blessed Damozel" and began to design for stained glass, and joined Rossetti, Morris and others in decorating the Union Hall at Oxford. In 1864 he joined the Royal Water-colour Society, retiring in 1870. He produced stained glass designs and cartoons for tapestry for the Morris firm. He was elected A.R.A. in 1885, but resigned in 1893. His chief pictures include "The Merciful Knight" and "Wine of Circe" (1863), "The Days of Creation" (1871 and later), "The Mirror of Venus" (1867), "Laus Veneris" (1878), "The Depths of the Sea" (1886), "The Briar Rose Series" (ex. 1890). He died in London, June 17th, 1898.

SAMUEL PALMER

Born in London, January 27th, 1805. Early in life it was decided that he should become a painter. He exhibited three landscapes in the R.A. in 1819. He met John Linnell, his future father-in-law, in 1821, and received some lessons in painting from him. In 1824 he met William Blake who had a great influence on him. He was remarkable for his poetical landscape compositions which were of a pastoral or scriptural nature. In 1843 he was elected an Associate of the Society of Painters in Water-colour. He illustrated "Pilgrim's Progress" and Spencer's Poems, and made drawings from Milton's "The Dell of Comus." He also practised etching and was a member of the Etching Society. He translated and illustrated the Eclogues of Virgil, his version being published in 1883, after his death, which occurred in May, 1881.



NOTES ON THE PICTURES

1—The Proposal. By F. G. Stephens.

Interior of a Cottage, with red-tiled floor and a wooden ceiling with rafters. Foreground, left, a young woman in brown dress with green sleeves, standing with eyes cast down: her left hand is held by a man in black doublet, with red pantaloons, and red sleeves, who is seated to the right: further to the right, an old man is seated at a table with a white table-cloth, on which are plates and knives. Background, a lattice window and an open door, with a view of a garden and a blue sky with white clouds.

Signed with a monogram, "F.G.S."

Canvas, 33 inches by 26 inches.

This picture and No. 2 were painted when the artist was twenty-one years of age. They show remarkable fidelity in portraying details.

Ruskin declared that "Every Pre-Raphaelite landscape background is painted to the last touch, in the open air, from the thing itself. Every Pre-Raphaelite figure, however studied in expression, is a true portrait of some living person. Every minute accessory is painted in the same manner. This is the main Pre-Raphaelite principle."

F. G. Stephens was a diffident painter, for he asserted with satisfaction, on more than one occasion, that he "had destroyed *all* his paintings." These two, however, had escaped his notice, for they were discovered, after his death, in a loft behind a lot of lumber.

2—Mother and Child with Toys. By F. G. Stephens.

An early Victorian interior; to the right, the mother in grey silk dress with cherry ribbons, is seated in an armchair: to the left is a child in a green dress with white pinafore, with some toys, in front of a fireplace; on the mantelpiece are a mirror and various articles.

Signed with a monogram, "F.G.S."

Canvas, 19 inches by 25 inches, semi-circular top.

Painted about 1848. See note to No. 1.

3—Portrait of Mr. Septimus Stephens. By F. G. Stephens.

A full-length figure, seated in a red arm-chair facing right: he has rather long grey hair and side whiskers. He is wearing a black evening dress with a black stock tie; to the right, a table with magenta cloth and books: background, dark green wall-paper with a green curtain to the right.

Canvas, 20½ inches by 15 inches, curved top. Exhibited R.A., 1854.

4—Portrait of Mrs. Septimus Stephens. By F. G. Stephens.

A portrait, almost full-length and full-face, of an old lady seated in a crimson arm-chair. She is wearing a black dress and white cap with blue ribbons and an orange apron: a white cloth is in her lap: to the left is a small brown table with an open needlework-box; background, a green wall-paper, and, to the right, part of a mantel-piece and a corner of the gold frame of a mirror.

Canvas, 20½ inches by 15 inches. Exhibited R.A., 1852.

5—Portrait of F. G. Stephens. By W. H. Fisk.

Half-length portrait; three-quarters face, right; full beard, long hair. He is dressed in a monk's robe of purplish grey; reddish brown background.

Canvas, 30 inches by 23 inches. Painted about 1882.

6—Portrait of F. G. Stephens. By Alphonse Legros.

Head, three-quarters, left.

Signed "A. Legros, 1889."

Silver-point, 10⅞ inches by 8⅞ inches.

7—Portrait of Mrs. F. G. Stephens. By Sir L. Alma-Tadema.

Head and shoulders seen in profile, facing right; she is wearing a black dress; black hair and dark eyes; dark green background.

Signed "L. Alma-Tadema, Op. CXXII."

Mahogany panel, 11¼ inches by 16 inches.

8—Hesterna Rosa. By D. G. Rossetti.

In a mediæval chamber, two gamblers are throwing dice on a stool. One is kneeling to the left, the other is seated on the right. On a couch behind them are their mistresses; by the man to the left, a woman seated on the couch is holding his hand; her head is turned sorrowfully away. She is the rose of yesterday. The second woman, standing behind the couch, has her arms round her lover's neck. To the left, stands a young girl fingering a lute. To the right, an ape is scratching itself. In the background are dark trees seen through two open spaces in the wall on which the sun casts shadows.

Signed, "Dante Rossetti, 1853," and inscribed "Composed 1850, drawn and given to his P.-R. Brother, Frederick G. Stephens, 1853."

Underneath are verses from the "Song of Elena" in Sir Henry Taylor's "Philip van Artevelde."

"Quoth tongue of neither maid nor wife
To heart of neither wife nor maid:
'Lead we not here a jolly life
Betwixt the shine and shade?"

"Quoth heart of neither maid nor wife
To tongue of neither wife nor maid:
'Thou wag'st, but I am worn with strife
And feel like flowers that fade.'"

Pen and ink, $7\frac{1}{2}$ inches by $9\frac{1}{4}$ inches.

Exhibited P.-R. Exhibition, Russell Place, 1857; R.A. Winter Exhibition, 1883, No. 334; New Gallery, 1897-8, No. 19.

In the original version the stool is different; it has curved legs.

A water-colour of the same subject was painted for Mr. Craven, of Manchester, in 1865; it measures $10\frac{1}{2}$ inches by $14\frac{3}{4}$ inches, and was exhibited at the Burlington Fine Arts Club, 1883, No. 38.

9—Portrait of Miss Siddal. By D. G. Rossetti.

Three-quarters length; seated facing left; both hands are raised holding her hair.

Pencil, $6\frac{3}{4}$ inches by 5 inches.

Given by George Rae to F. G. Stephens in 1901.

Miss Siddal was discovered in a bonnet shop by W. H. Deverell, who brought Rossetti to see her. "She was a beautiful, pure and lovable creature." Her charming features and richly tinted hair figured in many Pre-Raphaelite pictures, including Millais's "Ophelia." Rossetti married her at St. Clement's Church, Hastings, 1860.

10—Taurello's First Sight of Fortune. By D. G. Rossetti.

An illustration to Browning's poem, "Sordello." A scene on the ramparts of the castle at Messina; the young Salinguerra, left, is being invested by the King of the Romans with "the silk glove of Constance," which the Queen is drawing off.

Inscribed "Frederick G. Stephens, from his P.-R. Brother Dante G. Rossetti."

Drawn in brown ink, 10 inches square.

Exhibited Burlington Fine Arts Club, 1883, No. 21; New Gallery, 1897-8, No. 34.

11—Portrait of F. G. Stephens. By Sir J. E. Millais.

Head and shoulders, full face, head slightly bent; long hair, side whiskers, black tie.

Signed "J. Millais, April 12th, 1853," and inscribed "To Thomas Woolner."

Pencil, $8\frac{1}{2}$ inches by 6 inches.

Thomas Woolner, the celebrated sculptor and Academician, and member of the P.-R. Brotherhood, left England for Australia during the gold mania. On one occasion when his confrères were gathered together in Millais's studio they were seized with the happy impulse to draw each other's portraits in order to send them to their friend over the seas, as a token of remembrance. This drawing by Millais was done on that occasion. On Woolner's return from Australia, his wife presented the drawing to Mrs. F. G. Stephens.

12—The Carpenter's Shop. By Sir J. E. Millais.

The original study by Millais for his picture of the "Carpenter's Shop," more generally known as "Christ in the House of His Parents," the appearance of which in 1850 evoked a tremendous onslaught from the Press. In the foreground, centre, the boy Christ is showing his left hand, which he has torn on a nail, to his mother, who is kneeling by his side and tearing a piece of cloth to make a bandage; to the right, Joseph is leaning over the bench and holding Christ's hand. To the left, an apprentice is bending anxiously forward. In the centre, at the back, an old woman bends over the bench; to the right is a woman folding a cloth, the ends of which she is holding in her mouth. To the extreme left, a bench by an open window with a box of flowers and birds outside. In the background, left, is an open door through which are seen a strip of garden and a low fence with sheep looking over it.

Drawn in 1849. The picture, of which this is the first study, was exhibited at the R.A. in 1850.

Pen and ink, pencil and wash; $7\frac{1}{2}$ inches by $13\frac{1}{4}$ inches.

13—Caricature of Sir Isumbras at the Ford. By F. Sandys.

A parody of Millais's celebrated picture which, on its first appearance, aroused a storm of criticism led by Ruskin himself, who declared it to be "not merely Fall . . . it is Catastrophe."

A braying ass branded with Ruskin's initials, "J.R.," is crossing a ford. Seated on its back is Millais in armour, who is bearing in his arms Rossetti dressed as a girl, while Holman Hunt, as a small boy holding a paint brush, is clinging to him behind. A pot of paint, labelled "P.R.B.," hangs at the side with a mahl-stick and some peacock's feathers. A river with a hilly landscape forms the background, with a tower to the left and a bridge to the right. By the water's edge three kneeling figures are singing "Orate p. nobis."

It was called "A Nightmare," and was published by "Smithe ye Eldere, at the Signe of Sainte Luke his Head, Cornhill, London, May ye 4th, 1857."

Lithograph. The picture measures $13\frac{3}{4}$ inches by $19\frac{3}{4}$ inches.

There are verses by Tom Taylor beneath.

A pencil drawing of this caricature ($13\frac{1}{2}$ inches by 18 inches) was lent by Mr. R. H. Benson to the Royal Academy Winter Exhibition in 1905, No. 281.

14—Portrait of F. G. Stephens. By W. Holman Hunt.

Half-length; seated with his right arm over the back of a chair which he is grasping with both hands. Full face, long light brown hair, slight moustache; black coat and white tie.

Inscribed "F.G.S.," and signed "W. H. Hunt, 1847."

Painted on wood, 8 inches by $6\frac{1}{2}$ inches.

15—Frontispiece of "The Germ." By W. Holman Hunt.

"The Germ: Thoughts towards Nature in Poetry, Literature and Art," was conceived by D. G. Rossetti in 1849. It existed for the purpose of making known the tenets of the P.-R. Brotherhood. No. 1, of which this etching was the frontispiece, was published in January, 1850, by Aylott and Jones, 8 Paternoster Row. The price was one shilling, and each number contained an etching. Only four numbers were published, the title of the last two being changed to "Art and Poetry: Being Thoughts towards Nature." The project was a failure.

The upper part of the plate represents two figures in mediæval dress. A woman kneeling on the grass is picking flowers growing in a pool of water to the right; a man behind her is clasping her right hand and supporting her; in the background are fields with sheep and a circle of trees. The lower part represents a man lying face downwards on a newly-made grave, a spade lies beside him; to the right is a chapel with a bell tolling. Behind is a mournful procession of nuns.

Signed "W. Holman Hunt." Inscribed "To his Dear P.-R.B., F. G. Stephens. W. Holman Hunt."

Plate mark, 8 inches by $4\frac{3}{4}$ inches. Upper part, $4\frac{1}{2}$ inches by 4 inches. Lower part, $2\frac{1}{4}$ inches by 4 inches.

16—Portrait of H. F. Stephens as a Child. By Ford Madox Brown.

Pastel portrait of H. F. Stephens, only son of F. G. Stephens, as a child. Full face, light brown hair, blue eyes; he is wearing a red-brown hood tied in a bow under his chin.

Signed with monogram, "F.M.B., '69."

Pastel, circular, $11\frac{3}{4}$ inches in diameter.

Given to Mrs. F. G. Stephens, 1870.

17—Sketch for "Four Stages of Cruelty." By Ford Madox Brown.

A girl with red hair, in a blue-green skirt and white bodice, seated on a low brick wall at the foot of some steps to the right; she is mocking at a man who is holding her right hand with both of his; his head and shoulders are seen above the wall, to the left; he gazes imploringly at her. She remains utterly indifferent. In the foreground, to the left, a small girl in a crimson frock, seated, is striking a mastiff dog. There are trees in the background.

Water-colour, $5\frac{1}{2}$ inches by $4\frac{3}{4}$ inches.

Given by Mrs. C. F. Hueffer, daughter of Ford Madox Brown, to F. G. Stephens, 1895.

The picture, "Stages of Cruelty," for which this is a sketch, was commenced by Madox Brown in 1856, but not completed until 1891. The head of the little girl, intended originally to be a portrait of the artist's daughter, was completed as that of her child.

18—Study of F. G. Stephens for the Head of Jesus in "Christ Washing Peter's Feet." By Ford Madox Brown.

Head, bent, is seen in profile; long hair and side whiskers.

Inscribed "Study of F. G. Stephens for the figure of Jesus washing Peter's Feet," and signed with monogram "F.M.B., '52."

Pencil, $11\frac{1}{4}$ inches by $13\frac{1}{4}$ inches.

The head is considerably altered in the picture which is in the National Gallery, British Art, Millbank.

A water colour, "Jesus Washeth Peter's Feet" ($18\frac{1}{2}$ inches by 21 inches), is in the Manchester Art Gallery.

19—Study of the Head of an Old Woman. By J. Collinson.

Three-quarters length of an old woman in a shawl covering her head; it is almost full face; her right hand is raised.

Signed "J. Collinson, P.-R.B.," and inscribed "J. Collinson, to his P.-R. Brother, F. G. Stephens."

Pencil and white chalk on tinted paper, 12 inches by $10\frac{1}{2}$ inches.

20—Study by Sir E. Burne-Jones.

A girl's head and hand.

Pencil on green paper touched with white chalk, $7\frac{7}{8}$ inches by $6\frac{1}{2}$ inches.

21—Study of Drapery. By Sir E. Burne-Jones.

Half-length, back view of a girl, head turned to left and right arm raised.

Pencil and white chalk on green paper, $5\frac{1}{2}$ inches by $5\frac{1}{4}$ inches.

22—Study by Sir E. Burne-Jones.

A girl's head and shoulders.

Pencil and white chalk on green paper, 8 inches by $5\frac{1}{2}$ inches.

The three drawings, Nos. 20—22, are in one frame and inscribed "F. G. S., from E. B. J., London, MDCCCLXXXVII."

23—Dust Heap near the Babel Nasr, Cairo. By G. P. Boyce.

In the foreground are mounds of rubbish. In the background, to the left, the Tombs of the Khalifs; in the centre, the Citadel, Mosque and Tomb of Mehemet Ali; on the outskirts of Cairo.

Signed "G. P. Boyce, '62."

Water-colour, $5\frac{1}{4}$ inches by 11 inches.

24—Rock-slip near Boscastle. By Samuel Palmer.

To the left, the side of a cliff; to the right, blue sea. In the foreground, the edge of a cliff with grass growing. Blue sky.

Water-colour touched with black chalk and Chinese white; 9 inches by $10\frac{1}{2}$ inches.



LIST OF REPRODUCTIONS

- 1—The Proposal. By F. G. Stephens.
- 2—Mother and Child with Toys. By F. G. Stephens
- 3—Portrait of Mr. Septimus Stephens. By F. G. Stephens.
- 4—Portrait of Mrs. Septimus Stephens. By F. G. Stephens.
- 5—Portrait of F. G. Stephens. By W. H. Fisk.
- 6—Portrait of F. G. Stephens (silver point). By Alphonse Legros.
- 7—Portrait of Mrs. F. G. Stephens. By Sir L. Alma-Tadema.
- 8—Hesterna Rosa. By D. G. Rossetti.
- 9—Portrait of Miss Siddal. By D. G. Rossetti.
- 10—Taurello's First Sight of Fortune. By D. G. Rossetti.
- 11—Portrait of F. G. Stephens. By Sir J. E. Millais.
- 12—The Carpenter's Shop (original cartoon). By Sir J. E. Millais.
- 13—Caricature of Sir Isumbras at the Ford. By F. Sandys.
- 14—Portrait of F. G. Stephens. By W. Holman Hunt.
- 15—Frontispiece of "The Germ." By W. Holman Hunt.
- 16—Portrait of H. F. Stephens as a Child. By Ford Madox Brown.
- 17—Sketch for "Four Stages of Cruelty." By Ford Madox Brown.
- 18—Study of F. G. Stephens for the Head of Jesus in "Christ Washing Peter's Feet." By Ford Madox Brown.
- 19—Study of Head of an Old Woman. By J. Collinson.
- 20—Study. By Sir E. Burne-Jones.
- 21—Study of Drapery. By Sir E. Burne-Jones.
- 22—Study. By Sir E. Burne-Jones.
- 23—The Dust Heap near the Babel Nasr, Cairo. By G. P. Boyce.
- 24—Rock-slip near Boscastle. By Samuel Palmer.

F. G. STEPHENS
COLLECTION

PLATE 1

“The Proposal”
By F. G. STEPHENS



F. G. STEPHENS
COLLECTION

PLATE 2

“Mother and Child with Toys”
By F. G. STEPHENS



F. G. STEPHENS
COLLECTION

PLATE 3

Portrait of Mr. Septimus Stephens
By F. G. STEPHENS



F. G. STEPHENS
COLLECTION

PLATE 4

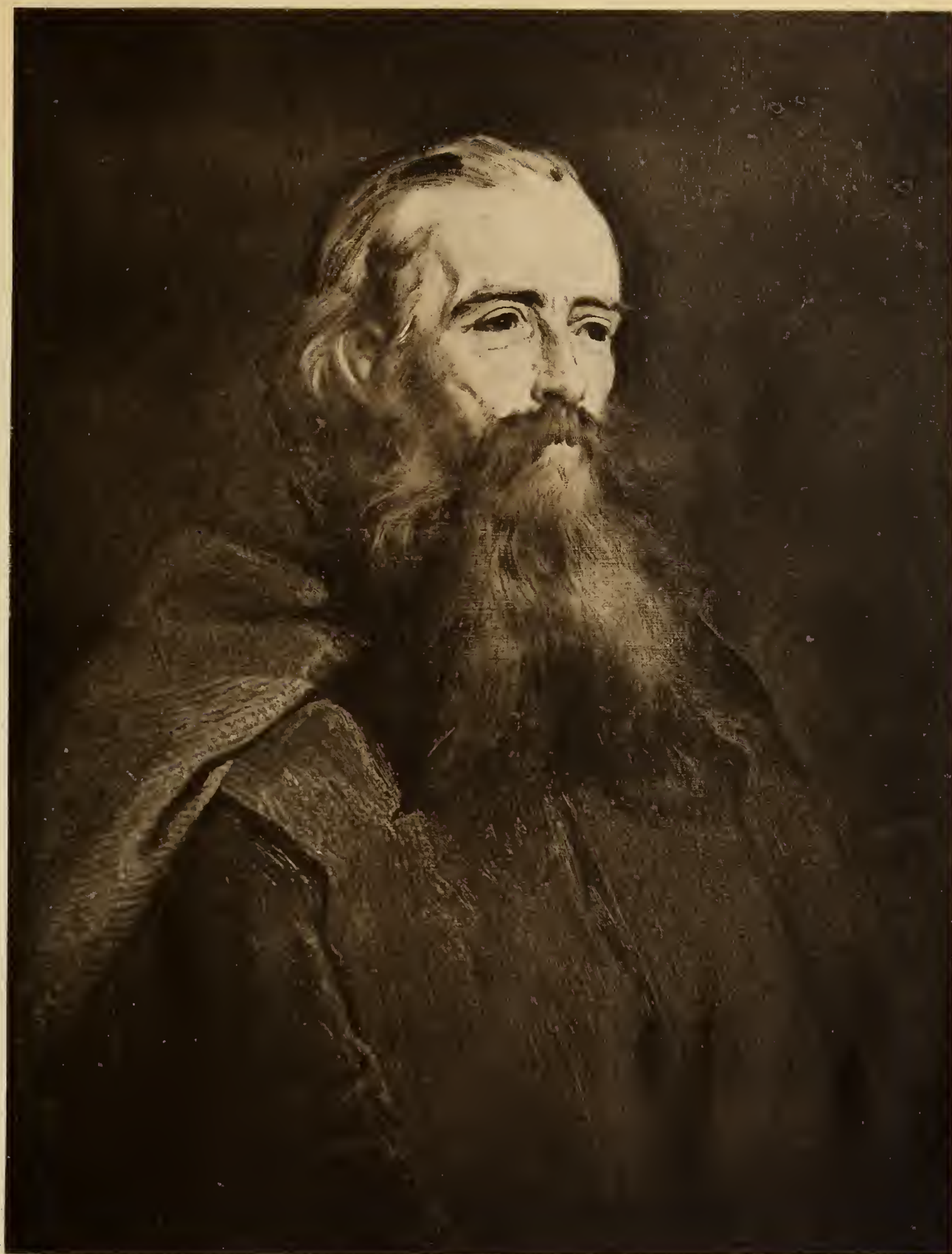
Portrait of Mrs. Septimus Stephens
By F. G. STEPHENS



F. G. STEPHENS
COLLECTION

PLATE 5

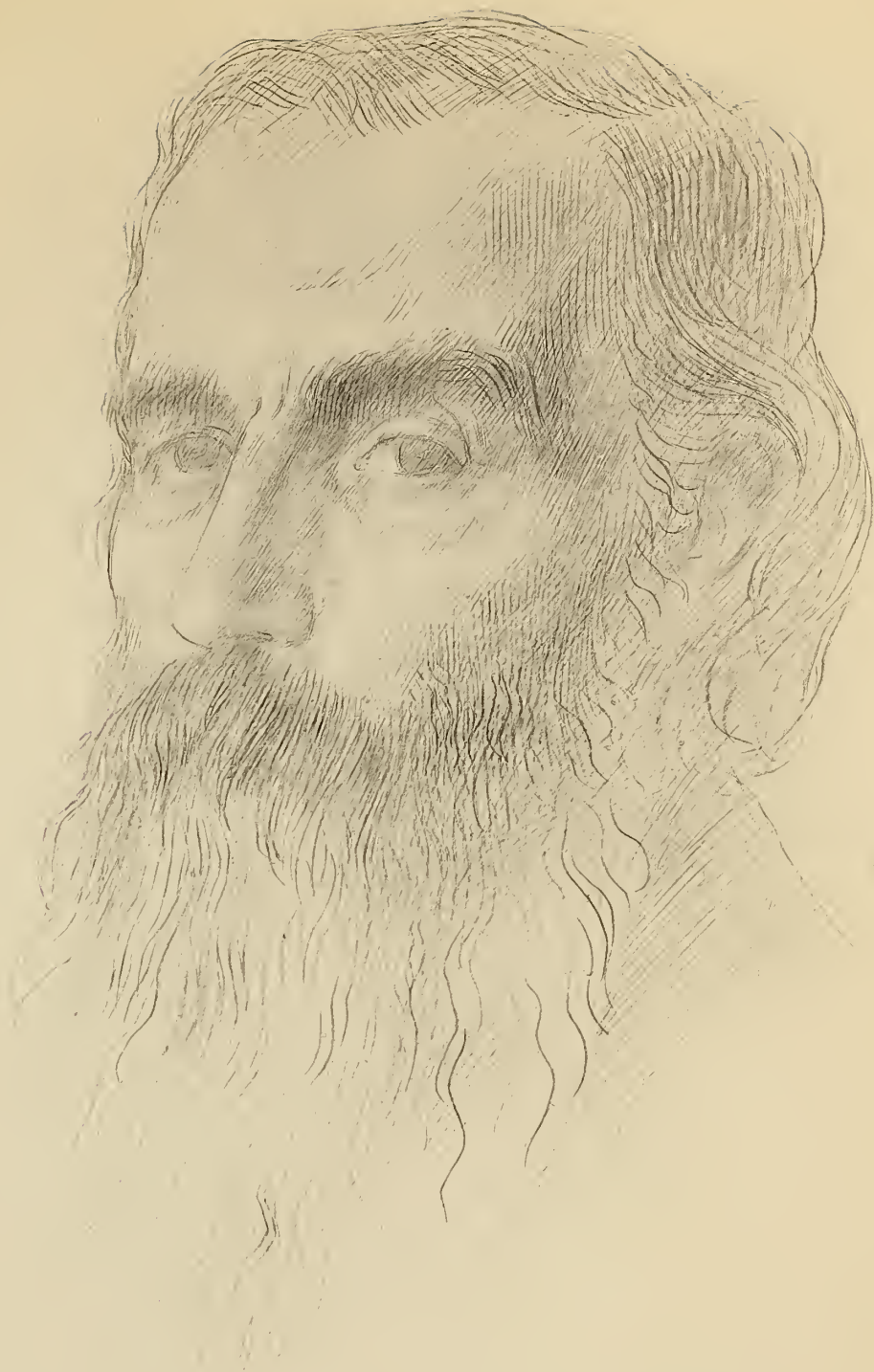
Portrait of F. G. Stephens
By W. H. FISK



F. G. STEPHENS
COLLECTION

PLATE 6

Portrait of F. G. Stephens (silver point)
By ALPHONSE LEGROS



F. G. STEPHENS
COLLECTION

PLATE 7

♦ Portrait of Mrs. F. G. Stephens
By SIR L. ALMA-TADEMA



F. G. STEPHENS
COLLECTION

PLATE 8

“Hesterna Rosa”
By D. G. ROSSETTI



composed - 1850. drawn, and given to his publisher Frederic G. Widdows - 1853

With tongue of neither maid nor wife
To heart of neither wife nor maid:
"Lead we not have a jolly life
Betwixt the wine and the shade?"

To the heart of neither maid nor wife
To tongue of neither wife nor maid:
"Then wag'st, but I am worn with age
And feel like flowers that fade."

F. G. STEPHENS
COLLECTION

PLATE 9

Portrait of Miss Siddal
By D. G. ROSSETTI



F. G. STEPHENS
COLLECTION

PLATE 10

“Taurello’s First Sight of Fortune”
By D. G. ROSSETTI



Frederic G. Stephens - from his P.R. Brother
Dante G. Rossetti

F. G. STEPHENS
COLLECTION

PLATE 11

Portrait of F. G. Stephens
By SIR J. E. MILLAIS



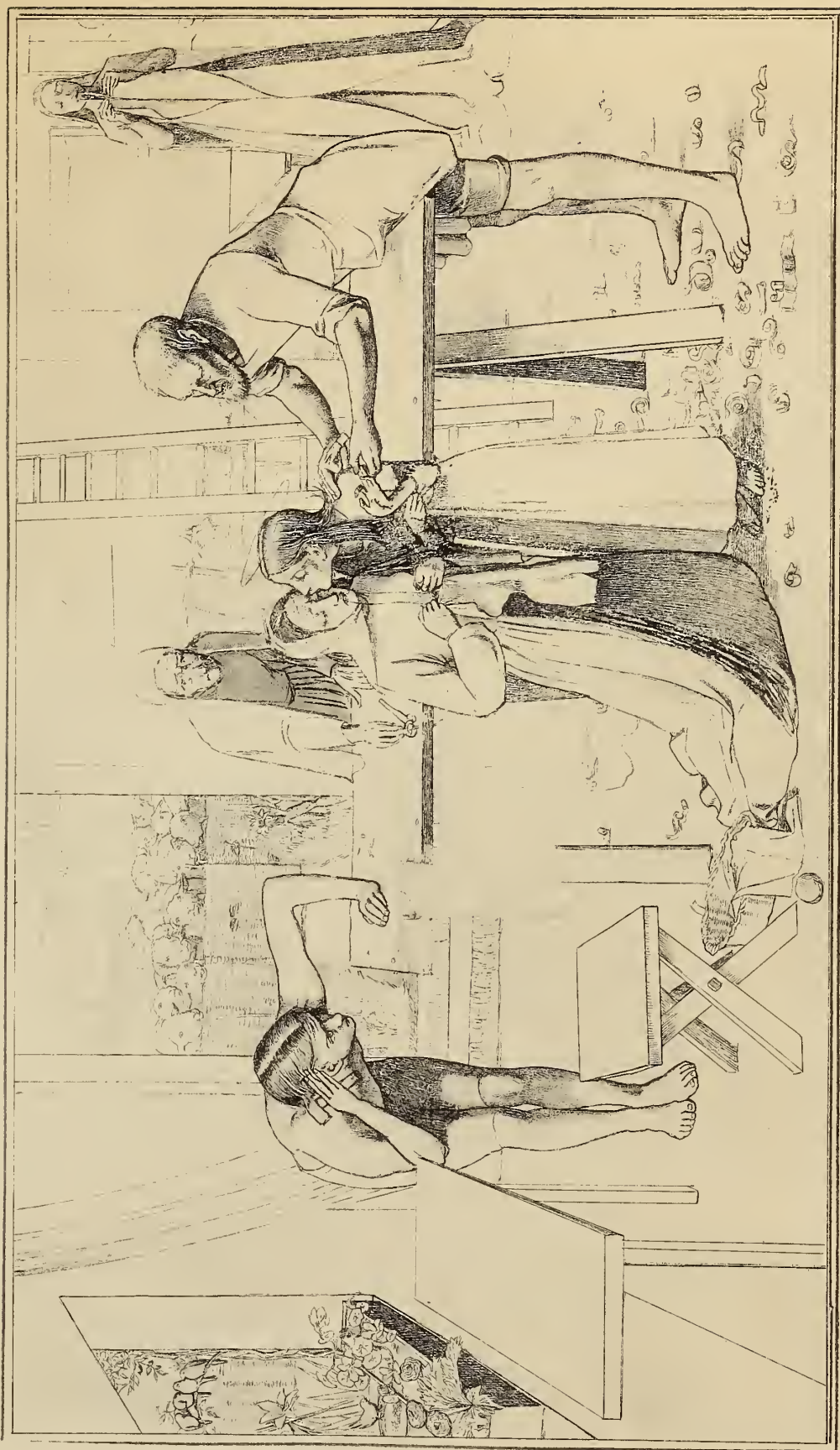
Willaes
April 12th 1853

To Thomas W. Willaes

F. G. STEPHENS
COLLECTION

PLATE 12

“The Carpenter’s Shop” (original cartoon)
By SIR J. E. MILLAIS



F. G. STEPHENS
COLLECTION

PLATE 13

Caricature of Sir Isumbras at the Ford
By F. SANDYS



A NIGHTMARE.

He quavered all that the better not,
 And his face was a pale red hot,
 As he saw the light through the door,
 And the light was a pale red hot.

And he saw the light through the door,
 And the light was a pale red hot,
 As he saw the light through the door,
 And the light was a pale red hot.

Do you see what
 And he saw the light through the door,
 And the light was a pale red hot,
 As he saw the light through the door,
 And the light was a pale red hot.

And he saw the light through the door,
 And the light was a pale red hot,
 As he saw the light through the door,
 And the light was a pale red hot.

Published by J. B. B. at the Sign of the Star, Cornhill, London, May 1857.

F. G. STEPHENS
COLLECTION

PLATE 14

Portrait of F. G. Stephens
By W. HOLMAN HUNT



F. G. STEPHENS
COLLECTION

PLATE 15

Frontispiece of "The Germ"
By W. HOLMAN HUNT



To his Dear P.R.B. F.G. Stephens. — W. Holman Hunt.

F. G. STEPHENS
COLLECTION

PLATE 16

Portrait of H. F. Stephens as a Child
By FORD MADDOX BROWN



F. G. STEPHENS
COLLECTION

PLATE 17

Sketch for "Four Stages of Cruelty"
By FORD MADOX BROWN



F. G. STEPHENS
COLLECTION

PLATE 18

Study of F. G. Stephens for the Head of
Jesus in "Christ Washing Peter's Feet"
By FORD MADDOX BROWN



F. G. STEPHENS
COLLECTION

PLATE 19

Study of Head of an Old Woman
By J. COLLINSON



J. Collinson to his
son Martin 1842

F. G. STEPHENS
COLLECTION

PLATE 20

Study. By SIR E. BURNE-JONES



F. G. STEPHENS
COLLECTION

PLATE 21

Study of Drapery
By SIR E. BURNE-JONES



F. G. STEPHENS
COLLECTION

PLATE 22

Study. By SIR E. BURNE-JONES



F. G. STEPHENS
COLLECTION

PLATE 23

The Dust Heap near the Babel Nasr, Cairo
By G. P. BOYCE



F. G. STEPHENS
COLLECTION

PLATE 24

Rock-slip near Boscastle
By SAMUEL PALMER





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